

Mons^r Jean F

SIBIGER

'A° = 1700 48'

Saraband efdef

Handwritten musical notation for a Saraband. The notation consists of a single staff with notes and rests. The notes are labeled with letters: a, e, f, e, c, a, c, a, a, a, f, e. The first measure contains a triplet of 'a' notes. The second measure contains a triplet of 'e' notes. The third measure contains a triplet of 'f' notes. The fourth measure contains a triplet of 'e' notes. The fifth measure contains a triplet of 'c' notes. The sixth measure contains a triplet of 'a' notes. The seventh measure contains a triplet of 'a' notes. The eighth measure contains a triplet of 'a' notes. The ninth measure contains a triplet of 'f' notes. The tenth measure contains a triplet of 'e' notes.

S - L MS

G. 28,

P. 68

SIBIGER-1

WILLIAM SIMMES

Fantasies a 5				Och MSS		
VdGS No.	716-20	PRB Prod'n's	MUS BRIT 9	f	no.	PRB Productions
1	34	1	46	37	4	
2	35	2		38	5	
3	36	3		39	6	
4				37/40	7	

WILLIAM SIMMES Verse anthems		GB-Lbl Add MSS					Och MSS	T MSS	US-NYP MSS	US-CI Wtr f.35v	US-Ws V. a. 412
		17792-6	29366-8	29372-7	29427	37402-6	56-60	1162-7	4180-5	US-CI Wtr f.35v	US-Ws V. a. 412
Arise [Rise O my soul		f.	f.	f.	f.	f.	P.	no.	f.	no.	no.
V a5		114'	13'	21'	33'	92	28	80 A	35'	18	28
And thou my soul		115	13'	22	33'	92	29	80A	35'	18	28
To thee O Jesu		115'	14	22'	34	93	30	80A	36	18	28
Awake [away] fond thoughts			16				157	105 A		CAB parts only	
Haste thee O God			15								
V a5		Merro	Myriell	Myriell					Merro		

CHRISTOPHER SIMPSON

(c.1604-1669)

For some years the principal work on Simpson comprised that of Meredith (see SIMPSON M) and Richards (see BASS R). This has been supplemented more recently by Urquhart's studies of autographs of Simpson which are now considered to include:

GB-T MS 390 (printers copy for the *Compendium*).

GB-Och MS 1183, f.28, annotations and music hand of a set of divisions, for treble and bass, VdGS No.5.

B-Bc MS Litt. XY 24,910, playing parts of *The Seasons*, without continuo but otherwise complete.

Details of MSS in private hands were kindly contributed by Ian Harwood. One of them is a single bass part of 23 two-part airs by Simpson; its existence has prompted the constitution of a separate list of two-part airs, despite the many correspondences - details of which are tabulated - with the three-part airs and the Little Consort.

A feature peculiar to the division viol repertoire is the proliferation of copies of *The Division Viol* into the back of which were bound leaves of manuscript paper bearing sets of divisions by numerous composers. The practice is testimony to Simpson's acknowledged eminence in the field; it undoubtedly ensured the survival of many papers which otherwise might have 'taken the air in kites', as North put it. One such Simpson', at US-Cn, has in its MS leaves some sets of divisions which correspond, not to other bass viol settings, but to those in Playford's *The Division Violin*.

VACS Preludes and Divisions
(Richards) for Solo Bass Viol
Nos.
RC (RT) from 'The Division Viol'

1 \$
(61)

[illegible]

3
(78)

4
(31)

5
(409)

6 (273)

7
(360)



8
(27)

9 (5)

10
(40)

11

SIMPSON 1659 etc and 1667/1	GB-Cfm		DRc MS	OB MSS		
	MU MSS			MUS.	Mus. Sch.	
	645	647			C.39	C.61
P.	f.	P.	P.	f.	P.	P.
53	4' inv.			'Divisions for the Viol. - 1679'		6
53	4 inv :1		132			
53	4 inv. :2					
54			190	41'		
55				42'		
56			295			
57		34	68	22		D-F Mus Hs 337
58			Canon P. Faile - score	43'		no. 20
60				45'	25 F	no. 18
62			278			
65						

\$: also D-F, Mus Hs 337, no. 3

Other Divisions for Solo Bass Viol

VdGS
(Richards)
No.

$$R_C(R_T)$$
[illegible]

13
(384)



[Passamezzo Moderno]

14 (3)

[Tregian's Ground]

15
(802)

A musical staff in bass clef with a key signature of one flat (B-flat) and a time signature of 3/4. The melody consists of quarter notes G2, F2, E2, D2, C2, B1, A1, and G1.

16
(763)



[17]
(403)

same ground as FACY 1

18
(406)

19 

20 

[21]

[22]

[illegible][illegible]

tablature (ffeff) : Sir P. Leycester's lute viol book

[illegible]

VdQS
(Richards)
No.

CHRISTOPHER SIMPSON
Divisions and Ayres
for 2 Bass Viols

'Compendium'	Ob MSS Mus Sch				MS in private hands.	D-F, Mus Hs 337
	C.59-60	C.61	C.77a-b	F.573		
no.	P.	P.	no.	f.	no.	no.

VdQS
(Richards)
No.

Divisions & Ayres
for 2 Bass Viols, concluded.
Divisions for Treble
and Bass

'Compendium'	DR _c MS A.27	Ob MSS		Och MS 1183	MS in private hands	Dovehouse Ed.
		MUS C.39	MUS Sch C.59-60			
no.	P.	P.	P.	f.	no.	no.

'Re'	'RT'		no.	P.	P.	no.	f.	no.	no.		'RC'	'RT'		no.	P.	P.	P.	f	no.	no.				
23B	93 92			24, 42	similar ground DIV VLN 1685 No. 6 (anon).				19		[35]	580 579		III 1	107 (a)									
24	90 91			41, 44	12 rev.	1					[36]			III 2	107 (b)	'Divisions for the Viol, 1679'								
25	468 472			42, 45		2	16 A				37	835 837		III 3	108									
26	103 98			43, 46	Hen. Knight of Wadhams (1687), owner	3	as solo: RT 468 as first division				38			II 4										
27	95 96					5						39			III 5									
28	333 320					7						40			III 6									
29	560 561		II 1						1			Tr & B VdQS No. 1 *							53, 56		1	1		
30	605 625		II 2	* true pitch of these lower parts is an octave lower				2			2	*				55	54, 57	2	1					
31	839 843		II 3						3			3	*						55, 58	B only	3	1		
32	566 601		II 4	F. Withey 2 parts in score			4				4	*				56	57, 60	B only	4	1				
33	846 845		II 5				5				5	*						28	5					
34	818 819		II 6				6				6								29	6				
														'For Sir John St. Barbe, Baronet. (upper part in tablature) by Canon Philip Falle as solos, see RC19, 20										

CHRISTOPHER SIMPSON		MS in private hands		Playford		MS Sch		cf. 3-part Air		cf. Little Consort	
VdQS No.	2-part Airs	no.	no.	no.	no.	no.	no.	no.	no.	no.	no.
1 [Pav] d		1						15,			
2 [Alm] d		2						16			
3 [Sar] d		3						17			
4 [Alm] d		4						22			
5 [Sar] d		5						23			
6 Alm d		6	102					21			
7 [Alm] d		7						18			
8 Alm d		8	103					19			
9 Sar d		9	104					20			
10 Pav F		10					7				
11 [Alm] F		11		154, 7							
12 [Sar] F		12		154, 8							
13 Alm c		13	22					66, 1'		19	
14 [Cor] c		14								20	
15 Ayre c		15	23					66, 2		21	
16 Sar c		16									
17 Pav g		17						36			1
18 Cor g		18						39			2
19 Alm g		19						37			3
20 Ayre g		20						38	LXXIII		
21 Sar g		21						40			
22 [Alm] G		22									13
23 [Sar] G		23									14

The MS in private hands is a single bass part; treble incipits have been supplied from concordant versions where such exist.

CHRISTOPHER SIMPSON The Months (Tr B B Bc)				CHRISTOPHER SIMPSON The Seasons (Tr B B Bc)					
publ. DOVEHOUSE				publ. SIMPSON SN					
QB-Ob MSS Mus. Sch.				Ob MSS Mus. Sch.					
C.54 -57				C.54 -57					
Lb1 Add MS				Y MS M.56					
31436				31436					
T MSS				T MSS					
296 -9				296 -9					
B-Bc MS				B-Bc MS					
Litt Xy. 24,910				Litt Xy. 24,910					
IRL - Dm MS				IRL - Dm MS					
Z3.A.13				Z3.A.13					
Bass2 Bc				Bass2 Bc					
no. f. no.				no. f. seq. no. no. f. f.					
Jan.	1	1' A	1 (f.13) A	SPRING Fant.	13	1' (1) (f.26')	1 (f.41)	64' A	
Feb.	2	4 A	2 A	Ayre	14	7 (2)	2 2	65 A	
Mar.	3	7' A	3 A	Gall	15	12 (3)	3 3	65' A	
Apr.	4	10' A	4 A	SUMMER Fant.	16	19 (4)	4 4	65' A	
May	5	13' A	5 A	Ayre	17	23 (5)	5 5	60 A	66 A
June	6	16' A	6 A	Gall.	18	28' (6)	6 6	60' A	-
July	7	19' A	7 A	AUTUMN Fant.	19	34 (7)	7 7	61 A	66' A
Aug.	8	22' A	8 A	Ayre	20	38' (8)	8 8	61' A	67 A
Sept.	9	25' A	9 A	Gall.	21	42' (9)	9 9	62 A	67 A
Oct.	10	29' A	10 A	WINTER Fant.	22	47 (10)	10 10	62' A	67 A
Nov.	11	33' A	11 A	Ayre	23	51' (11)	11 11	63 A	-
Dec.	12	36' A	12 A	Gall.	24	55 (12)	12 12	63' A	67' A

c-simpsonj - 5

1980 rev. 1989 and for 7th Instalment, 2002

CHRISTOPHER SIMPSON

22 3-part Ayres

for Tr Tr B

Vdgs ALL PUBLISHED (Dovehouse)

No.

Pav 1

Alm 2

Cor 3

Air 4

Cor 5

Air 6

Pav 7

Air 8

Cor 9

Air 10

Sar 11

GB- En MS	Och MS	Lcm MS	Ob MSS Mus. Sch.	Lbl Add MSS	W MSS Vic. Cho.	Griffith Boynton MS.	cf. 2-part	GB- Mch MS Mun.
9455-7	1027	4341	E.431-6 E.447-9 C.59	18940 -4	5-6			A.2.6

no.	no.	no.	P.	seq.	no.	seq.	no.	no.
-----	-----	-----	----	------	-----	------	-----	-----

1 1 13 147 59 (1) [7]

2 2 14 148 Air Air (2) [8]

3 3 15 149 Sar (3) 9

4 4 16 150 (4) 10

5 5 17 151 * (5) 11

22 Tr only (6) 10

6 6 1 135 [5], 40' (16) 1

7 7 2 136 [6], 41' (17) 2

8 8 3 137 [7], 41' (18) 3

9 9 5 138 [8], 42' (19) [5]

10 10 6 139 [9], 42' (21) cor f.19

⊕ cf. 2-part setting
 * Note valves halved
 ‡ 3 bars only, of this Tr opening, marked 'at Welbeck'.

Vdgs No.

Air 12

Pav 13

Gall 14

Air 15

Alm 16

Gall 17

Air 18

Alm 19

Cor 20

Air 21

Sar 22

En MS	Och MS	Lcm MS	Ob MSS Mus Sch.	Lbl Add MSS	W MSS Vic. Cho.	cf. 2-part	Ob
9455-7	1027	4341	E.431-6 E.447-9 18940 -4	5-6			North e.37

no.	no.	no.	P.	seq.	no.	no.	no.
-----	-----	-----	----	------	-----	-----	-----

11 11 4 140 [10], 43 (20) [4]

12 12 7 141 Air Air [11], 44 (10) 16

13 13 8 142 * [12], 45 (11) 17

14 14 9 143 13, 45' (12) 18

15 15 10 144 Air Air 14, 46 (13) 19

16 16 11 145 15, 46' (15) -

17 17 12 146 (14) 20

18 18 131 Air 1 (6) 12 13 20

19 19 132 3, 39' (7) 13 14 21

20 20 133 2, 39' (8) Alm 14 15 22

21 21 134 4, 40' (9) cor 15 23

CHRISTOPHER SIMPSON
20 4-part Ayres
for Tr Tr B B

VaCS
No.

QB-Ob
MSS
Mus. Sch

En
MS

D-
HS
MS

*

E. 431-6

F. 568-9

9453

ND VI 3193

Pavan
1 c

Aire
2 c

Sar.
3 c

Pavan
4 Bb

Gall.
5 Bb

Aire
6 Bb

Sar.
7 Bb

Pavan
8 D

Aire
9 D

Cor.
10 D

P.

f.

no.

no.

339

47'

1

1

340

48

2

2

341

48'

3

3

342

49

4

4

343

49'

5

5

344

50

6

6

345

50'

7

7

346

51

8

8

347

51'

9

9

350

52

10

10

One Tr only, the upper
of those shown here

* Note: { En MS 9453, formerly
Panmure 16: the 7
ayrs quoted here form the
entire contents of the MS.

VaCS
No.

Aire
11 D

Aire
12 D

[Sar.]
13 D

Pavan
14 d

Gall.
15 d

Aire
16 d

Pavan
17 g

Gall.
18 g

[Aire]
19 g

[Sar.]
20 g

Ob MSS
Mus Sch

D-
HS
MS

E. 431-6

F. 568-9

F. 568 only

ND VI 3193

P.

f.

no.

no.

348

52'

11

11

349

53'

12

12

351

53'

13

13

352

54

14

14

353

54'

15

15

354

55

16

16

355

55'

17

17

356

56'

18

18

complete
version

One Tr. and
one B. only

57'

19

57'

20

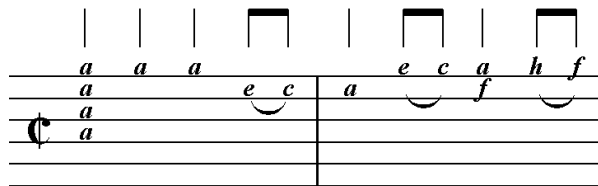
19

20

CHRISTOPHER SIMPSON				All publ. PRB (VC043A, B, C) (3 vols.)			
"Mr Simpson's Little Consort in 4 Setts" (E.430)							
VdGS No.	Tr, lyra, B, Bc)	Ob MS Mus Sch	Och MS	cf. 2-part airs	VdGS No.	Ob MS Mus Sch	Och MS
		E.430	1021			E.430	1021
		no.	no.	no.		no.	no.
[Pav]	1	1	17		[Sar]	14	23
[Cor]	2	2	18		[Pav]	15	1
[Air]	3	3	19		[Alm]	16	2
[Cor]	4	4			[Sar]	17	3
[Alm]	5	5			[Alm]	18	7
[Cor]	6	6			[Air]	19	8
[Alm]	7	7			[Sar]	20	9
[Sar]	8	8			[Alm]	21	6
[Pav]	9	9			[Air]	22	4
[Alm]	10	10			[Sar]	23	5
[Cor]	11	11			[Alm]	24	
[Cor]	12	12			[Alm]	25	
[Alm]	13	13			[Air]	26	

SIMPSON, Christopher
Tuning fdefh

VdGS No. 113



GB-En, P637 R787.1
'Almaine Mr Simson'
f. 13r, seq. (31)

July 2013

Simpson-9A

CHRISTOPHER SIMPSON et al. *Airs from 'A Compendium of Practical Musick'*.
 Source: Copies at QB-1b1 of editions of 1665 (with all except the last 10 airs),
 1667 (no airs at all) and 1678 (all airs). Numbering given here is that of
 the third edition (1678), which was used by Lord in SIMPSON 1667/1

Two-part airs in score, for treble and bass

1	7	12
2	8	13
3	9	14
4	10	15
5	11	16
6	Order of airs in 1665 ed: 1-6, 8-11, 17, 14, 13, 15, 16, 12.	

'For two Bass-viol's'

Airs, set out in parts

1	3	5
2	4	6

'For Sir John St. Barbe, Baronet'

Tablature (ffeff) for Bass Viol, with Bc (staff).

1	3	5
2	4	6

'Lessons by sundry Authors for the Treble, Bass-viol and Harp' IN 1678 ED. ONLY
 Tr & B parts only, the first & last airs in score, the numbered airs in parts.

N/N	4	3
*	1	4
1	2	N/N
2	* [Ives 'See the Building' 119] †: 'Two parts'	
3	⊕ 'Francis Forcer'	

SIMPSON, Christopher

Miniatures and exercises for bass viol

David Pinto has pointed out that the 1667 edition of Simpson's *The Division-Viol* includes a page of miniatures and exercises on page [62] (the verso after the final page of text). These are indexed below.



SIMPSON, Christopher

41 Division to a Ground



No. 6 in Playford's *The Division Violin* (1685), pp.10-11. It is assumed that this piece was originally for bass viol (an octave lower) and belongs with Simpson's other divisions for the instrument. NB: Gordon Dodd mistakenly numbered two pieces as '23'. Rather than change them, I have labelled them as 23A and 23B.

THOMAS SIMPSON

Pieces 'of 4 Voyces'

Bass book only :

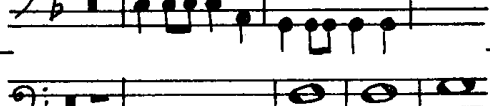
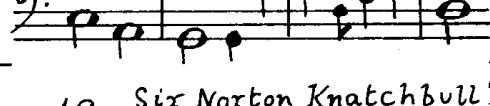
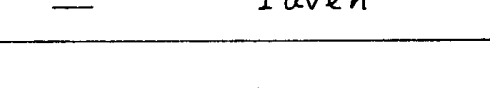
GB-MA MS U951.229

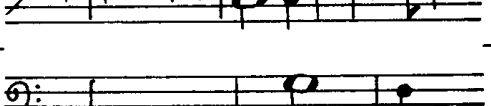
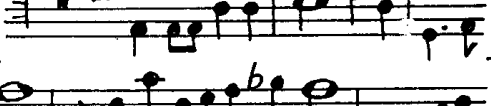
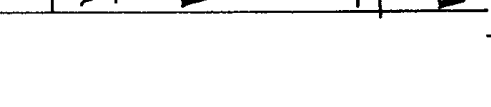
VdGS No.

U951.229

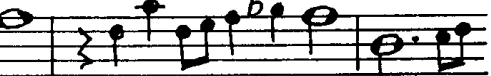
'To the right Worshipfull
and true favouore
of Musicke,
Sir Norton Knatchbull,
Knichte

U951.229

	no.
1. 	1
2. 	2
3. 	3
4. 	4
5. 	5
6. 	6
7. 	7
8. 	8
9. 	9

	no.
10. 	10
11. 	11
12. 	12
13. 	13
14. 	14
15. 	15
16. 	16
17. 	17
18. 	18

19. Sir Norton Knatchbull's
Paven

	19
--	----

I II III
 IV V VI
 VII VIII IX
 X XI XII
 XIII XIV XV
 XVI XVII XVIII
 XIX XX XXI
 XXII XXIII XXIV
 XXV XXVI XXVII
 XXVIII XXIX XXX

THOMAS SIMPSON

Opusculum Neuwer Pauanen (Hamburg, 1610)

Consorts in Five Parts

VdGS No.

20	I	Pavan	
21	II	Galliard	
	III	Pavan	by John Dowland, VdGS No. 2 (q.v.)
22	IV	Galliard	
23	V	Pavan ‘Sachevil’s dolorosi’	
24	VI	Galliard	
	VII	Pavan	by Thomas Tomkins, VdGS No. 6 <i>a5</i> (q.v.)
25	VIII	Galliard	
26	IX	Pavan	
27	X	Galliard	
	XI	Pavan	by John Dowland, VdGS No. [22]
28	XII	Galliard	
	XIII	Pavan	by John Farmer, VdGS No. 1
29	XIV	Galliard	
30	XV	Lazers Pavan	
31	XVI	Galliard	
	XVII	Pavan	by John Farmer, VdGS No. 2
32	XVIII	Galliard	
33	XIX	Pavan	
34	XX	Galliard	
	XXI	Pavan	by John Dowland, VdGS No. 10 (q.v.)
35	XXII	Galliard	
36	XXIII	Pavan	
37	XXIV	Galliard	
38	XXV	Courante	
39	XXVI	Volta	
40	XXVII	Courante	
41	XXVIII	Volta	
42	XXIX	Courante	
43	XXX	Volta	

Sheet music for guitar, featuring 21 numbered exercises (I to XXI) arranged in a grid. Each exercise is written on a single staff in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The exercises are organized into rows and columns, with the last row containing only one exercise (XXI) followed by empty staves.

The exercises are numbered as follows:

- Row 1: I, II, III
- Row 2: IV, V, VI
- Row 3: VII, VIII, IX
- Row 4: X, XI, XII
- Row 5: XIII, XIV, XV
- Row 6: XVI, XVII, XVIII
- Row 7: XIX, XX, XXI

The remaining staves in the last row are empty.

THOMAS SIMPSON

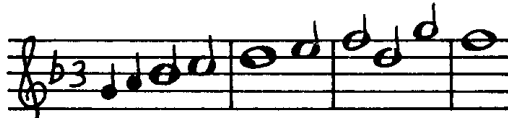
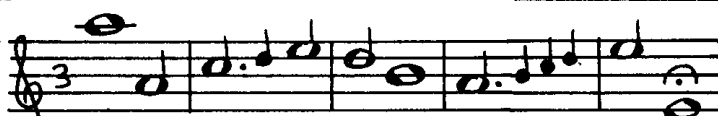
Opus newer Paduanen, Galliarden, Intradén, Canzonén (Hamburg, 1617)

Consorts in five parts

All published: Musica Rara

VdGS No.

44	I	Paduana	
45	II	Intrada	
46	III	Ricercar	
47	IV	Canzon	
48	V	Courante	
49	VI	Courante	
50	VII	Volta	
51	VIII	Courante	
52	IX	Allmande	
53	X	Paduan	
54	XI	Galliard	
55	XII	Intrada	
56	XIII	Ballet	
57	XIV	Volta	
58	XV	Courante	
59	XVI	Volta	
60	XVII	Courante	
61	XVIII	Ballet: <i>La mia Salome</i>	
62	XIX	Almanda	
63	XX	Mascarada	
64	XXI	Bleyers Armbande	(Nicolaus Bleyer, VdGS No. 1)
65	XXII	Pasameza	

Thomas SIMPSON		SIMPSON T 1621	Publications		
Airs a 4 : Contributions to Taffelconsort (1621) (Complete Edn.: publ. London Pro Musica) VdGS No.			MB 9	Heinrichs- hofens	
		no.		no.	
Paduan 66		1		Consortium Ed.	
Ballet 67		6			
Volta 68		11			1
Allmande 69		20		107	
Ricercar [Robin] 70		29		106	
Male content 71		37		105	
Canzon 72		45			

Jean SNEP fl. c.1700

Sonate, Allemande, Op.1 (Amsterdam c.1698): See SNEP 1698

GB-DRc MS

A.27

GB-DRc MS A.27 is a copy made by Canon Philip Falle (1656-1742) of selections from printed editions, owned by him, of music for bass viols (including SNEP 1698). See FALLE U.

SNEP 1698

A.27

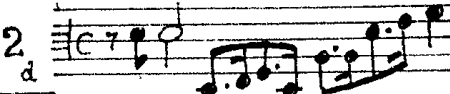
Pieces for bass viol & continuo.

vdqs nos.

SONATA PRIMA

1 

Baletto

2 

Courante

3 

Gavotte

4 

Sarabande

5 

Gigue

6 

SONATA SECONDA

7 

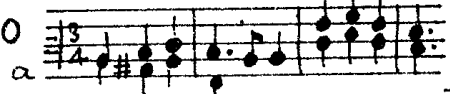
Allemande

8 

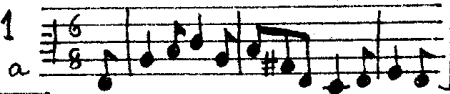
Courante

9 

Sarabande

10 

Gigue

11 

No. 1

P

1,

1:1

2,

1:2

3,

32:2

4

32:1

5,

34:1

6,

34:2

7,

2:3

8,

3:1

9,

3:2

10,

3:3

11,

4:1

27

vdqs no.

SONATA TERZA

12 

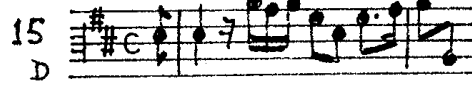
Variations sur un sujet

13 

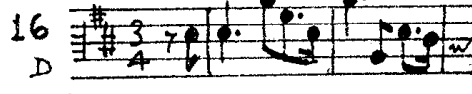
SONATA QUARTA

14 

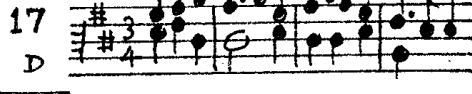
Allemande

15 

Courant

16 

Saraband

17 

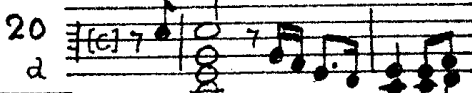
Gigue

18 

SONATA QUINTA

19 

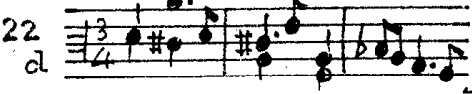
Allemande

20 

Courant

21 

Sarabande

22 

No. 1

P

12,

4:2

233

1:1

0

13,

4:3

233

1:2

0

14,

6:1

15,

6:2

90

16

6:3

91

17,

7:1

18,

7:2

19,

7:3

20,

8:1

21,

8:2

22,

9:1

SNEP 1698 - concluded		SNEP 1698	GB-DR-MS	A.27		SNEP 1698	GB-DR-MS	A.27
VdGS No.	No. P					VdGS No.	No. P	
Gigue 23 d	23 9:2					Chaconne 34 D	34 14:1	
SONATA SEXTA 24 G Bc	24 9:3	171				Marche 35 D	35 14:2	88
Allemande 25 G	25 10:1	172	11	6		Gigue 36 D	36 15:1	89
Courante 26 G	26 10:2	172	12	6		SONATA NONA 37 D	37 15:2	
Rondeau 27 G	27 10:3	172	13	6		Allemande 38 D	38 16:1	92
Sarabande 28 G	28 10:4	173		0		Gigue 39 D	39 16:2	92
Gigue 29 G	29 10:5	174		0		SONATA DECIMA 40 g Bc	40 16:3	141
SONATA SETTIMA 30 e	30 11:1	257		0		Allemande 41 g	41 16:4	142
Chaconne 31 e	31 12:1	56; 258		0		Gigue 42 g	42 17:1	142
Gigue 32 e	32 12:2	259		0		Rondeau 43 g	43 17:2	142
SONATA OTTAVA 33 D	33 13:1					Gigue 44 g'	44 17:3	143

Johann SOMMER (d. 1627)			
Five-part consorts Published in Moeck MMP V and VI			
VdGS No.			
		FULLSACK 1607	HILDEBRAND 1609
		no.	no.
1. Paduana		XIV/i	to pair with E. Harden Galliard
2. Paduana		XVIII/ i	to pair with J. Dowland Galliard
3. Galliard		XXI/ii	to pair with E. Johnson Pavan
4. Paduana		XXII/i	
5. Galliard		XXII/ ii	
6. Paduana		XXIV/ i	
7. Galliard		XXIV/ ii	
8. Paduana			XVI/i
9. Galliard			XVI/ii
10. Paduana			XVII/i
11. Galliard			XVII/ ii
2004			SOMMER-1

M.Sp.		Suite for solo lyra viol efdef		S- Skma MS		
VdGS No.	Rudén No. (see SWEDEN R)			Tabulator No. 3		
Allamand	1	118	A/Bb	f.		
Courant	2	858	A/Bb	9'		
Saraband	3	877	A/Bb	10'		
Güigue	4	130	A/Bb	Ap		
				11'		
				12		
				Ap		

Sp-1

WILLIAM STANNAR

cf. STONNARD too

In Nomine a5



CB-Ob MSS D.212-6 no. 1/20, f 48 of D.212-3.
publ. MB 45, No. 166

STANNAR-1

Peter STANTON Works for bass viol - ffeff				GB- CHEr DLT/B 31 Leicester LV book		
Tom Bedlam				123' :2		
Divisions (incomplete)				124'		

STANTON-1

Johann STEFFENS (c.1569-1616) Five-part consorts published in Moeck MMP VI VdGS No.			HILDEBRAND 1609	
1.	Paduana		no. I/i	Pair for Bateman Galliard VdGS No. 1
2.	Galliard		I/ii	
3.	Paduana		II/i	
4.	Galliard		II/ii	
5.	Paduana		X/i	
6.	Paduana		XII/i	
7.	Galliard		XII/ii	
8.	Paduana		XIV/i	
9.	Paduana		XVIII/ i	
10.	Galliard		XVIII/ ii	
2004				STEFFENS-1

STEFFKENS and HOTMAN

Dietrich Steffkens and Nicolas Hotman qualify for mention in the same breath, on three counts. Firstly, they are intimately connected in the Goëss MSS (A-ETgoëss MSS A to C). Secondly, it is to the same MSS that we owe our knowledge of far larger lists of works, of both composers, than have ever been published before. Thirdly, Steffkens and Hotman, well known to Constantijn Huygens, are mentioned, together with Walter Rowe, in a single letter of Huygens, drawn to the compiler's attention by Hirschfeld and Vellekoop.

Steffkens' works are presented here; Hotman's start on page HOTMAN-1.

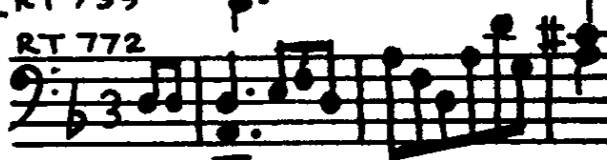
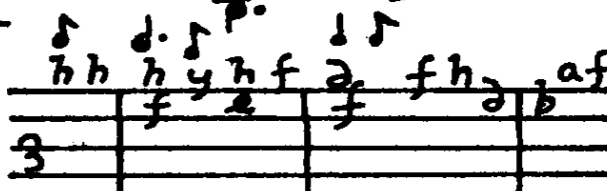
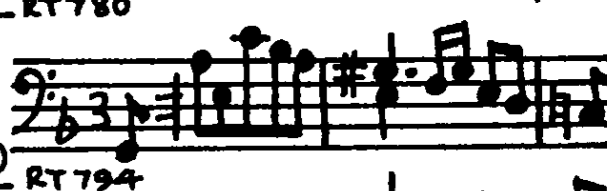
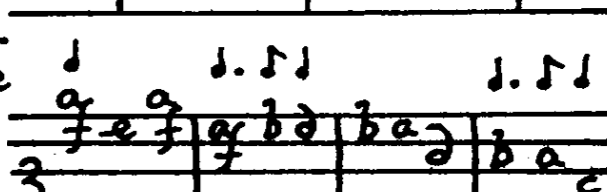
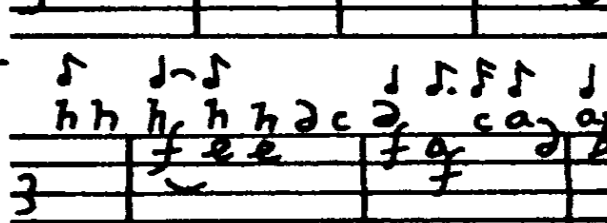
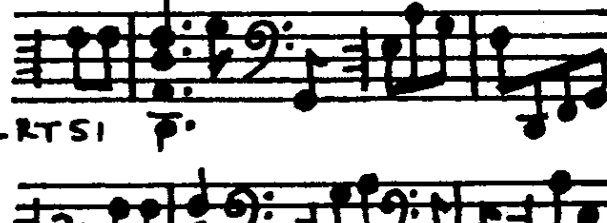
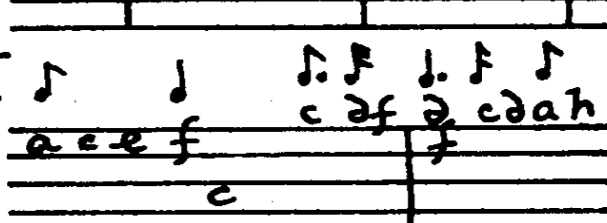
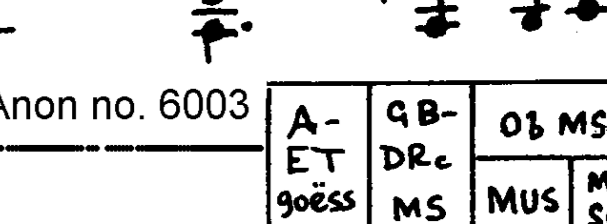
From Huygens and other sources, it is clear that Steffkens signed his name in the German style: 'Stoeffken'. He was better known in the Anglicised version, Steffkens or Steffkins, and, as Steffkens is the form mostly found in the Goëss MSS, we have adopted it. At the same time, to preserve the distinction between Dietrich and Frederick, we have taken for Frederick the spelling 'Stepkins' which is the one used by Falle in the relevant MS.

In LYRA D, the possibility was floated that the principal hand in the Goëss MSS could well be that of Steffkens. However, Crawford and Holman consider it certain that the small group of pieces from sequence no. (72) to no. (77) in Goëss 'B' (i.e. Airs 106, 104, 103, 102, 91, 92), four of which are attributed to 'Sto' or 'Stoeffken', is in the composer's hand. If that is true, another contender must be found for Hand Q, and the names of Huygens and Hotman readily suggest themselves as possibilities.

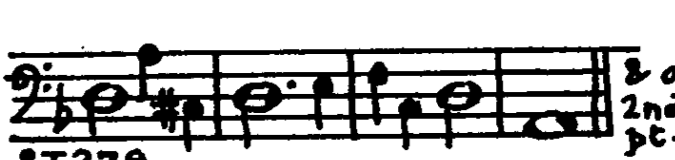
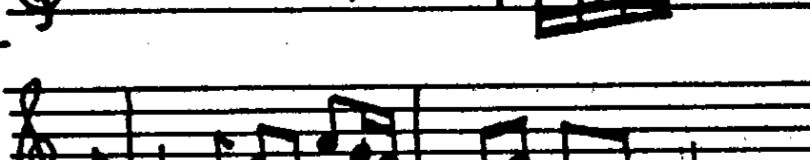
In LYRA D, also, the link between the Goëss MSS and US-NYp MS Drexel 5551 (Ms leaves bound into the back of a copy of SIMPSON 1659), in relation to Airs 1-5 and 8-15, was noticed. Goëss 'A' is dated 19 Octobre 1664; the ten airs, present in both sources, are marked in Drexel 3551 'A suite of Mr Steffkins he gave me October yr. 1664'. It remains desirable to know who owned Drexel 3551 at that time.

Numerous letters to and from Huygens testify to Steffkens' presence in the Netherlands at times between 1648 and 1659. Ashbee has located English public records which indicate that Steffkens was in London c.1628-1642 and 1660-1673, and we look to North (NORTH W p. 298) for confirmation of the friendship between Steffkens and Jenkins, dating, perhaps, from those years.

STEFFKINS-1

Dietrich STEFFKENS (d. 1673 or 4) Airs for solo bass viol.			A-ET 90 ² ₅ MS A	US-NYP MS A Drexel 3551	In Nos. 1-15: All entries from Goëss 'A' are in ffeff tablature. All entries from Drexel 3551 are in staff notation.			A-ET 90 ² ₅ MS A	US-NYP MS A Drexel 3551
			seq.	P.				seq.	P.
Alm 1 (RC 6)		RT 420	(68)	81 :1	Alm 8 (RC 1)		RT 423	(75)	79 :1
Cor 2 (RC 7)		RT 739	(69)	81 :2	Cor 9* (RC 2)		RT 781	(76)	79 :2
Cor 3 (RC 8)		RT 772	(70)	82	Cor 10 (RC 3)		RT 780	(77)	80 :1
Cor 4			(71)	A	Sar 11 (RC 4)		RT 794	(78)	80 :2
Gigue 5			(72)	A	Gigue 12 (RC 5)		RT 788	(79)	80 :3
Sar 6			(73)	A	Alm 13 (RC 9)		RT 51	(80)	82
Gigue 7			(74)	A	Cor 14 (RC 10)		RT 57	(81)	83 :1
					Cor 15			(82)	83 :2

* Cor 9 = Anon no. 6003

D. STEFFKENS - Divisions and airs in staff notation			A-ET 90 ² ₅ MS A	GB-DR- MS D. 10	OB MSS		F-Pn
			seq.	P.	MUS	MUS Sch	seq.
Div. 16 (RC 11)		RT 379					
Div 17 (RC 12)		RT 404					
Alm 18 a2							
Alle. 19 a1							
Alle. 20 a1							
D. STEFFKENS - 2							

In the bass viol
Section of the book.
1 part only

In the unaccomp-
anied violin
Section of the book.

do.

September 2013

D. STEFFKENS - Airs in fdefh (one in edefh) tuning.		A-ET goëss MSS	GB- Lbl Add MS	Ob MS Mus Sch	D-KI MSS 4° MUS 108	EIRE -DM MS	F. Pe MS	S-L MS	D-KI MS	GB- Lbl Mus. 249		
		A	B	59869	F. 573	Book 3	Book 4	23. 5. 13	Re's IIII	G. 28	4° MUS 108 Book 5	
		Seq.	seq.	f.	f.	no. f.	no. f.	no. f.	no. f.	P.	2°/f.	seq.
Sar		(8) (21) A	(63) A	25:3	19:1	49, 27	49, 11'	5, 8'	35, 31' A	108 :2 A		(4) A
58		*										
Cour			(64) Ap									
59												
Cour		(9)		Cartwright								
60												
Cour		(10) Ap										
61												
edefh												
62												
Alm		(11) (22)										
62												
fdefh												
63												
Alm		(12)										
63												
Alm		(13)										
64												
Cour		(14)									9, 73	(6) A
65												
Sar		(15)										
66												
Prel.		(16) Ap	(65) Ap									
67												
[Gig]		(17) Ap										
68												
Alm		(2) (18)										
69												
[Cour]		(19) Ap										
70												
D. STEFFKENS - 4												

D. STEFFKENS - Airs for solo bass viol in fdefh (concluded) and fedfh tunings.			A-ET goëss MSS		QB- Lbi Add MS	Ob MS Mus Sch	D-Kl MSS			IRL -Dm MS	
			A	B	59869	F. 573	2° MUS 61.1(1)	4° MUS 108 Book 3	Book 4	73.5.13	Rés III
fdefh:			seq	seq	f.	f.	f.	no. f.	no. f.	no. f.	no. f.
Gigue 71			(20)				23 A	54, 30' ♯	54 21:2		47, 41' A
[Alm] 72			(11) (23)		Cartwright			♯ ffeff		Marsh LV Book	
Sar 73			(35) Ap*								
			* follows (35): see Cour. 55								
[Alm] 74										1, 4'	
[Alm] 75										13, 15'	
fedfh:-											
Alm 91			(36)	(74)							
Cour 92			(37)	(75)							
Sar 93			(40) A, (94) attr.	(81) ✱			14:2 A				
			✱ strains 1 & 3 only								
Alm 94			(42)				26:1				
Sar 95			(50), (92) Ap								32, 28' A
Sar 96			(55)				26:2 A			= STEFFKINS 152	
Cour 97			(56), (100)	(80)							

D. STEFFKENS - Aires for solo bass viol in fedfh tuning.		A-ET goëss MSS		GB- Lb1 Add MS	D - K1 MSS 4° Mus 108				IRL -Dm MS		
		A	B		59869	Book 2	Book 3	Book 4	Book 5		
Gigue		seq.	seq.	f.	f.	no., f.	f.	no., f.	f.		
98		(85)		Cartwright						Marsh LV book	
[Cour]											
99		(90)									
Alm											
100		(97) *		* 'Steffkens ... Rome 1659'							
[Cour]											
101		(98) Ap	(78) A								
Sar.											
102		Sar. (99) Double f.44	(73) A	25:1	37:1	53, 30 ① 57, 32 ②	21:1	22:1		22	
Cour.						① ffeff ② fedfh					
103		(101)	(72)								
Cour.											
104		(102)	(71)			solo tablature Companion Bc book (staff)					
Gigue											
105		(104)							12, 75'		
Prel.											
106			(70)								
Alm.											
107			*	25:1	*Two identical copies, transferred to here from HERWICH-1						
		(84) (85)									
[Alm]											
108				25:2 Ap							
Cor.											
109				25:1 :3							

D. STEFFKENS - <i>Airs for solo Viol in fedfh (concluded) and fedef and ededf tunings.</i>		A-ET goëss MSS		D-K1 MSS		IRL- Dm MS	GB- Lbl Add MS	Mp MS	GB- Lbl	
		A	C	2 ^o MUS 61.1.17	4 ^o MUS 108 Book 5	23.5.13	59869	832 Vu 51	Mus. 249	
<i>fedfh:</i>		seq	seq	no., f	no., f	no., f	f.	Tun., No., P.	seq.	
[Cor] 110							16, 21'			
[Cor] 111						18, 23	Cartwright			
[Cor] 112						19, 23'				
		= Mercure VdGS 4				CLF	no. 16			
<i>fedef:-</i>					19, 81'		26:2			
Alm. 121		(24)			A	Marsh	A			
Cour. 122		(25) altr; (31) A					27:1 A		(59) A	
Cour. 123		(26)								
<i>ededf:-</i>										
Prel. 131		(33)		baryton						
Cour. 132		(37)		4 18:2 Aria D.S						
Cour. 133		(39) ①		2, 17:12 ②	① Steffkens ② Jenkins		XVII, 7 183 :2 ②			
[Covz] 134		(40)		3, 18:1 A						

D. STEFFKENS		A-ET goëss MS	D -KI MS	IRL -Dm MS	GB- DR- MS	Lb1 Add MS			
Other airs for baryton		A	2 ^o Mus 61.1. (1)	Z3.5.13	A.27	59869			
The Paran- gon*		seq,	no., f.	no., f.	P.	f			
151	Sar.	fedfh	-, 16						* [= 'the baryton']
152	Allem.	fedfh	-, 16 ¹ :1						= STEFFKINS 96
153	Cour.	ededf	1, 17 ¹ :1						
154		ededf	5, 19 ¹ :1		Marsh	Falle	Cartwright		
FREDERICK STEPKINS		NB. In EIRE-Dm MS Z3.5.13, F. Steppkins Alm 8, and D. Steffkens Cor 110 and Sar 102, appear in sequence, marked 'Mr. Steppkins. Perhaps Marsh regarded them as a Suite, by one Steppkins or the other.							
Airs for solo viol									
[Alm] 1	[Ayre] 2			249 :1 Ap	These 3 pieces are now transferred to Anonymous A-B1-7, nos. 335-337				
Chaconne 3				249 :2 Ap					
Allem 4				250 Ap					
Cour. 5				251 :1	Mr Frederick Steppkins				
Sar. 6				251 :2	Fred. Steppkins				
Jigg 7				252 :1	Mr Fred. Steppkins				
8				252 :2					
fedfhr									
Alm 8		(86) F.S.	15, 20'	24 ¹ :1 A *	* note values halved = STEFFKINS 20				
D. STEFFKENS - 8		September 2013							

STEPHAN, JOHANNES (?Englishman: ?John Steven[s])	Hildebrand 1609	
1. Pavan 	Ia	
2. Galliard 	Ib	
3. Pavan 	IIa	
4. Galliard 	IIb	
5. Pavan 	Xa	
6. Pavan 	XIIa	
7. Galliard 	XIIb	
8. Pavan 	XIVa	
9. Pavan 	XVIIIa	
10. Galliard 	XVIIIb	
September 2015		STEPHAN-1

STEVENSON

Misereres a 6, incomplete:
(parts (1) and (4) missing)
from GB-Lbl 18936-9.

VdGS No., 'Dr. Stevenson's
Edwards No. Medley'

Add 18938

f.

1  46'

E342

2  46'

E343

3  47

E344

Parts:

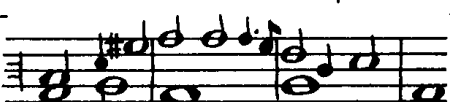
Medius mensuralis cantus
Contratenor ditto.
Bassus ditto.
Tenor planis.

Add 18938

f

4  47

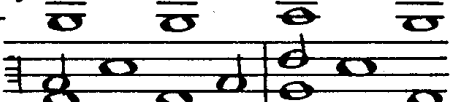
E345

5  47

E346

6  47'

E347

7  47'

E348

Silvanus

STIRROP

See STIRROP W

Alman

1

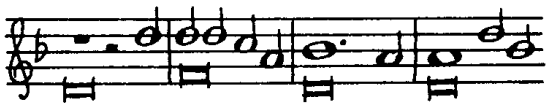
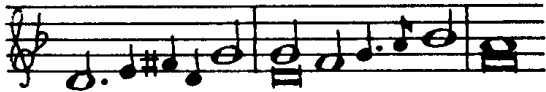
a

c	a	c	f
a	c	a	c
	c	a	a
a	a	b	a
			a

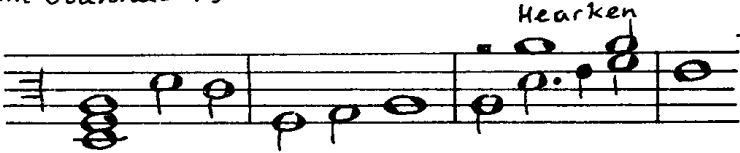
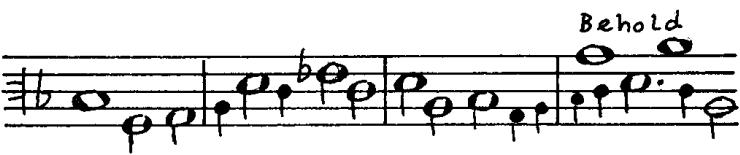
ffhfh

IRL - Dtc MS D.1.21/I p.70:1 A +
 GB - CHEr MS DLT/B 31 f.69:1 A +
 - Lbl Add MS 56279 f.6:1, 1
 autograph, 'S.S.' +

GB - Lbl Add MS 59869 f.3:1 A +
 - Mp MS 832 Vu 51, 4th tuning,
 No. 13, p.58 A
 GB - Lbl, Add. 63,852, f.104' inv. A . +

HENRY STONINGS		or Stoning or Stoninge	GB- Lb? Add MSS	Ob MSS Mus Sch		EM Series	MUS BRIT 44
Consorts a4 and a5			3/390	D.2/2-6			
In Nomine a4			f	no.		no.	no.
E232				7 a4			22
In Nomine a5			57	I/14 a5			59
* c.f. starts on g' but note states 'This must be sung 4 notes lower'.			*				
Miserere a5			58			30	46
E116							
Browning my dere a5			60			30	40
E113							

STONINGS-1

W. STONNARD <i>Verse anthems</i> [? same as William Stannar ?]	Q8-L61 Add MS 17797	Publ. Con- cordia Ed.
v Hearken all a5 ye people 	f.	no
v Behold how good a5 and joyful. 	16'	98
1984, rev. 1987		

STONNARD-1

STOSS, Johann

Sonatas for two violins and continuo



F-Pn, Rés Vm⁷ 673, no. 57
S-Uu, IMhs 8:24a and 8:24b



F-Pn, Rés Vm⁷ 673, no. 59



F-Pn, Rés Vm⁷ 673, no. 83



F-Pn, Rés Vm⁷ 673, no. 124

Valentin[III] **STROBEL** (1611 - c.1669)

PIECES FOR VIOL

Vdqs No.	Title	Incipit at ex-Anon No.	Selected Sources
1		8911	F-Pn Rés Vmf MS 48; f 99'
2		6149	F-Pn Rés 169, p. 6 for angélique.

NICHOLAS STROGERS

I. In Nomines
Consort Hymn
Pavan
a5, a6

VdGS No.
(Meyer No)
Edwards No.

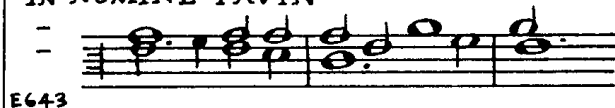
GB- CF MS	Lb1					Ob MSS Mus Sch	Och MSS	T MSS				
	Add. MSS							Eg. MS				
	D/DP Z6/1											
f.	f.	no.	f.	f.	f.	f.	No.	seq	P.	no.	P.	no.

* Meyer 1a5 = EGLESTONE In Nom. No. 1

II. Mixed Consorts (all incomplete)

T = treble viol P = bandora
F = flute L = lute
C = cittern B = bass.

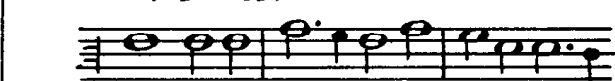
also a5 in Dbrd-K1 MS 4o MUS 125, No. 20
IN NOMINE PAVIN



IN NOMINE GALLIARD



CROCHET PAVIN



E644 [possible Galliards at E820, E.838.]

MORLEY 1599	GB-Cv MSS			Browne bandora & lute viol book	EIRE Dtc MS	Lb1 MS Eg.	Lb1 MS Hirsch	Cv MS	R		MORLEY 1599/1
	Dd 5.21	Dd 14.24	Dd. 5.20								
no.	f.	f.	f.	f.	P.	f.	f.	f.	f.	P.	
13	3'	25'	3'	15	81		2' A		17'		127
	3'	25'	3'	15	93	17	3	60'	6		
	10'	3	7'; 9' A	14' A		Pickering lute book			Trumbull lute book		

NICHOLAS STROGERS Consort Songs a5	QB- AB MS	Lb1 Add MSS		Ob MS Mus. Sch.	Och MSS	Rr Add MS	T MS	Publ.	
	Brogyntyn 27	15117	31992	E423	984-8	6	389	BYRD COLL XV	MB 22
 A doleful deadly pang Mistrust not truth O heavenly God & father dear	P.	f.	f.	f.	no.		P.	P.	no.
	131 A				108	✓			9
					121 A		96 *		21
		4 A	53 A	19'			103 #	28	22 ⊙
	lute accomp- animent voice & lute lute accomp- animent (II) only; 'Strogers' 5 parts lute * (I) only: 'Strogers' # (II) only: 'Byrd' in Index								
								'Byrd'	⊙ 3 lower parts reconstructed

Simon **STUBBS** d. 24.1.16 $\frac{21}{22}$ Verse anthem

v Have mercy
a5 upon me

Handwritten musical notation on a five-line staff. The melody is written in treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half). The key signature has one sharp (F#). The word 'Have' is written above the staff, and 'a5' is written below the staff.

Have

QB-Lbl
Add MSS
29372-7
£ 100'

STUBBS-1

Richard SUMARTE VdGS (Richards) No. RT No.	GB-Mp MS 832 Vu 51	Airs and preludes for solo bass viol from the staff-notation section of GB-Mp MS 832 Vu 51, the Manchester lute viol book	GB-Mp MS 832 Vu 51
Alm 1  RT 53	no. p 12, 9	Prel. 5  RT 433	no. p 9, 7
Prel 2  RT 62	10, 8	[Prel] 6  RT 437	7, 6
Prel 3  RT 64	8, 7	Prel. 7  RT 435	11, 8
Ayre 4  RT 300	6, 6	continued:—	

RICHARD SUMARTE Arrangements of airs, for solo lyra viol; also some [original?]airs. VdQS No.			MS Tun, No; P	From GB-Mp MS 832 Vu 51, the Manchester lyra-viol book			MS Tun, No; P.
Queen Maries Dumpe 11		ffeff	I, 1; 11	Preludium 24		ffeff	I, 14; 23
What if a daye 12		ffeff	I, 2; 12 :1 Ap	Preludium 25		ffeff	I, 15; 24
Fortune 13		ffeff	I, 3; 12 :2	Preludium 26		ffeff	I, 25; 30
Roben is to the greene wood gon 14		ffeff	I, 4; 14 :1	Malte Man 27		ffefh	II, 1; 33
Whoope do me no harne 15		ffeff	I, 5; 14 :2	A coranto 28		ffefh	II, 3; 34 :2
Daphne 16		ffeff	I, 6; 15	The Kings Maske 29 also at Coleman 15		ffefh	II, 4; 35
Mounsiers Allman 17		ffeff	I, 7; 16	Coranto 30		fhfhf	VI, 12; 81
Salte pitts 18		ffeff	I, 8; 17	None- Such 31		efdef	X, 4; 102
Lachryme 19		ffeff	I, 9; 18	Modicum bonum 32		efdef	X, 6; 104 :1
The Building: also at Ives 119 20		ffeff	I, 10; 19	Almayne 33		efdef	X, 10; 106 :2
Solus cum Sola 21 (Dowland) ffeff		ffeff	I, 11; 20	Saraband 34		efdef	X, 11; 107
The Night- ingale 22		ffeff	I, 12; 21	Saraband 35		edfhf	XI, 16; 119 :1
Preludium 23		ffeff	I, 13; 22	Saraband 36		efffe	XXI, 3; 206 :2

